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COVER: A quiet December evening settles over a peaceful New England village, as the light from a full moon illuminates the snow-covered landscape — a scene that says, "Christmas is coming!" See story on page 3.

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Christmas around the world

International Society of Postmasters will issue the first collection of commemorative covers bearing Christmas Stamps of the World

MORNINGS have long since turned nippy. And there is a lingering chill in the clear December evenings. People in the city hurry through the streets . . . darting in and out of shops . . . arms laden with packages. They turn to nod and wave to passing friends. They pause at corners to drop coins into a black iron pot. In city churches, choirs begin rehearsing '*O! Holy Night.*'

Out in the countryside, the fallow land lies sleeping beneath a coverlet of fresh snow, glowing a soft blue-white under the waning harvest moon. In tiny hamlets scattered among the rolling hills, cottage windows are adorned with holly wreaths

aglow in a circle of warm candlelight.

At home, the children are on their best behavior, and their minds are alight with keen anticipation. Long-cherished ornaments are fetched from boxes in the attic, and a fat evergreen sits in expectation in the back yard. Wonderful smells flow from the oven of the kitchen stove and fill every corner of the house.

And throughout all the land, eyes are brighter . . . smiles are warmer . . . hearts are lighter.

It is Christmas time.

* * *

Of all the holidays observed throughout the world, none is so widely celebrated as Christmas. For in

addition to being the most important, most joyous event on the calendar of Christian holy days, the Feast of Yuletide is also one that transcends the barriers of nationality, language, race — in some cases even sect itself.

And that is because, over the years, Christmas has taken on a festive, as well as a religious meaning for the peoples of almost every land on earth, for it has also become — as the angels foretold — a time of "peace on earth, good will to men." This dual quality — both human and divine — is unique to Christmas alone. And yet Christmas, itself, is observed in many different ways in different parts of the world.





A picturesque Bavarian church sleeps under a Christmas blanket of snow.

And so it is at this Christmastide that the International Society of Postmasters will issue a collection of commemorative philatelic covers bearing the world's twelve most beautiful and important Christmas stamps, one from each of twelve countries around the globe. Every cover in this first-ever collection will also be illustrated with an original engraved work of art portraying an appropriate and traditional Christmas scene, each created by a different and highly distinguished artist, including many from those nations whose stamps are honored.

In addition, all twelve covers in each set will bear the Christmas Eve, 1976, postmark, applied in the capital city of each issuing country.

Here in the United States, the celebration of Christmas reflects the wide diversity of the origins of our people and the customs their forebears brought to this country. Indeed, much that is considered—and, in fact, has

become—part of America's Christmas tradition, came to us from other lands. One tradition that is uniquely American, however, is the present-day concept of Santa Claus, that fat and jolly old gent who was born into our folklore with the publication in 1823 of Clement Clarke Moore's charming and delightful poem *A Visit from St. Nicholas*, or as it has become more popularly known, "The Night Before Christmas."

The family Christmas tree—whether real or artificial—has become so much a part of the American holiday season that we think of it as our own. Yet the custom of bringing a pine or fir tree into the home during the Yuletide season comes to us from Germany. England gave America the mistletoe, the Yule log, the plum pudding, and Charles Dickens' immortal story of *A Christmas Carol*.

Still, it is in the United States that Christmas is most widely celebrated, and Americans mark the feast day in

a variety of ways. In the Deep South, fireworks, cannon shots, horn-blowing and festive parades are added to the more commonly observed Christmas activities, while the children of the Pennsylvania Dutch keep a sharp eye out for *Pelznickel*, the bearded old man who rewards good children with presents and punishes the bad with a smart spanking.

In Alaska, many of the long-time residents are members of the Greek Orthodox Church, and they celebrate Christmas by taking part in a procession whose origins date back to the time when our 49th state was the territory of the Russian Czars. Known as "Going Around with the Star," the custom calls for a group of men to precede the marchers, carrying lanterns and a large star. As they pass through the town, the "star men" are invited into homes along the way to sing traditional Christmas carols and receive refreshments.

The processional of the star originally had a deep religious significance, but in recent times it has become a joyous and lighthearted occasion, with children tagging along after the procession and trying to catch the star men to ask for presents.

In marked contrast to the sub-zero temperatures of an Alaskan Christmas, the Yuletide is celebrated in Hawaii in the balmiest of weather. There is, naturally, no snow. No reindeers and sleigh. No Santa Claus "dressed all in fur from his head to his foot." Instead, St. Nicholas arrives at the islands of our newest state in a boat and distributes his gifts along the beaches.

It is in New England, however, that the celebration of Christmas most closely resembles the popular concept of the holiday held by most Americans. The strolling carollers gathered before the huge illuminated tree in front of the Town Hall. Christmas visits with family and friends. The distribution of Christmas baskets and toys to the homes of the needy. The traditional Christmas Day turkey din-

ner—often served at grandmother's house in the country.

Yet, ironically, it was in the Massachusetts Bay Colony in the year 1659 that a law was passed that levied a fine of five shillings against anyone found celebrating Christmas in a "pagan" fashion. Even the exchange of holiday greetings was punishable by arrest during the time of the Puritans. In fact, it was not until after the close of the Civil War in the late 19th century that Massachusetts began to celebrate Christmas as we know it in this country today.

As noted earlier, Christmas is observed in many different ways in different parts of the world.

In Germany, for example, traditions relating to our present-day Christmas can be traced back to the pre-Christian era, when pagan rites marking the Festival of Jul—or winter solstice—were celebrated by various Teutonic tribes. With the coming of Christianity to Germany under the Frankish Emperor Charlemagne in A.D. 768, the peoples of Germany began celebrating Christmas on January 6th, the Feast of the Epiphany. Later, however, the observance was changed to coincide with the December 25th date followed elsewhere in Europe and was *continued* until Epiphany, which is also known in Germany as The Festival of the Three Wise Men.

Another Christmas custom that had its origins in northern Europe—and is still unique to Germany—is the making of Advent Wreaths. Constructed of fir branches interlaced with red silk ribbons and holding four candles, the Advent Wreath is a Yuletide symbol found in every German home. One candle on the wreath is lighted at dusk on the first Sunday of Advent, the second on the next Sunday, another on the third, and the fourth on the last Sunday before Christmas.

Two other charming customs practiced in German homes at Christmas time are the placing of a loaf of bread on the window sill nearest the town

church on Christmas Eve. The bread is then eaten by the family on Christmas Day to bring good luck. Another tradition is the Christmas morning procession to church, during which each family carries a lighted seven-armed candlestick—the "Seven Stars"—with which to illuminate their way to the church.

Interestingly, the coming of Kris Kringle, or Father Christmas, does not occur either on Christmas Eve or on Christmas Day in Germany. Instead, he "appears" on December 6th, St. Nicholas Day, passing from house to house to reward good children by filling the stockings they have hung at the hearth or by the door with Christmas gifts.

Further north in Europe, the Christmas season begins in Sweden on December 13th, when the Swedes celebrate St. Lucia Day. Early in the morning on that day, the eldest daughter in the family rises and dons a white dress tied with a red sash and places on her head a crown containing nine lighted candles, representing the crown worn by St. Lucia, an early medieval saint. The daughter then



"Sinterklaas" distributes gifts in Holland.

goes about the house, waking all the family members and offering them coffee and small, specially baked Christmas cakes.

The Christmas season in Sweden, which extends to St. Knut's Day on January 13th, reaches its highest point on Christmas Eve—*Julafton*—when the family gathers in the home for an elaborate *smorgasbord*. After the



A Hungarian Christmas scene.

traditional Scandinavian feast, the Yule tree is decorated with candles, tinsel and red apples, and is topped with either a shining star or a miniature Swedish flag. Small gifts, called *Julklapp*, are wrapped in many layers of gaily colored paper, sealed with wax and distributed among family members by *Jultomten*, the Swedish Santa Claus.

The celebration of Christmas in Europe that most nearly resembles the holiday as it is observed in the United States occurs, quite naturally, in Great Britain. Yet, even here, there are significant differences. True, the Englishman shares his American cousin's traditional Christmas dinner, complete with chestnut stuffing and plum pudding; the carolling; the decorated tree; the exchange of gifts, and the special attention paid to children at Christmas time.

But we in America do not share in Boxing Day—that first weekday following Christmas when boxes of food, clothing and other gifts are presented to those who have rendered service throughout the year—such as the postman, policeman and other ser-

vants, both public and private.

Still, in most other ways, there is no country abroad in which an American would feel more at home than in the British Isles during the Christmas holiday season.

Elsewhere in this hemisphere, especially in Venezuela and on the island of Jamaica, Christmas is celebrated with as much enthusiasm—if in very different ways—as it is in the United States.

In Venezuela, the Christmas season lasts from December 16th through Christmas Day, with carol singing and daily mass celebrated at *five o'clock* each morning! And on Christmas Eve, instead of a Christmas tree, the family sets up *El Haciimiento*—a crèche or Nativity scene—whose decorations and scenery are passed along from one generation to the next. The crèche remains assembled in the family living room until January 6th, the Feast of the Three Wise Men, at which time the children in the family receive their Christmas gifts.

Also on Christmas Eve, teenagers in Venezuela's capital of Caracas gather together shortly after mid-

night on the city's magnificent *Avenida de los Caibos* to roller skate for an hour or two before attending a special mass celebrated in their honor every Christmas morning. After the services, the hungry youngsters skate home to consume platters of delicious *hallacas*, the traditional meat pies—with which Christmas would not seem like Christmas in Venezuela.

On the tropical island of Jamaica, Christmas is celebrated like nowhere else on earth, for the Yuletide theme throughout the island is one of gay and happy carnival!

Everywhere there are outrageously costumed mummers dancing through the streets to the "jump-up" music of mento bands (Jamaica's version of calypso), or the rhythm is definitely *reggae*—the beat that originated in Jamaica and quickly spread throughout the world.

Traditional leader of the dancers is "John Canoe," a legendary Jamaican folk hero whose gaudy costume is topped with a huge hat of *papier mâché* in the shape of a house. Canoe leads other characters—"The King," "The Queen," "The Bull" and "The Horse" from house to house and hotel to hotel, dancing and singing Christmas carols that are uniquely Jamaican.

At midnight on Christmas Eve, however, church bells throughout the island begin ringing, summoning worshipers to service. Country roads quickly fill with people, as boys in their "Sunday Best" and girls in starched white dresses and straw hats troop to church along with their carefully dressed parents.

* * * * *

Those are but *some* of the ways in which the peoples of *some* of the nations of the world celebrate Christmas. And all of them will be included in the International Society of Postmasters *Christmas Stamps of the World* commemorative collection of philatelic covers—along with such other lands as Ireland, Finland, Monaco, Liechtenstein, Malawi and the Gilbert Islands.



"Happy Christmas to all, and to all a good night!"

"A VISIT FROM ST. NICHOLAS"

"Twas the night before Christmas when all through the house
Not a creature was stirring, not even a mouse;
The stockings were hung by the chimney with care,
In hopes that St. Nicholas soon would be there;
The children were nestled all snug in their beds,
While visions of sugar-plums danced through their heads;
And Mamma in her kerchief, and I in my cap,
Had just settled our brains for a long winter's nap—
When out on the lawn there rose such a clatter,
I sprang from my bed to see what was the matter.
Away to the window I flew like a flash.
Tore open the shutters and threw up the sash.
The moon, on the breast of the new-fallen snow,
Gave a luster of mid-day to objects below,
When, what to my wondering eyes should appear
But a miniature Sleigh, and eight tiny reindeer,
With a little old driver, so lively and quick,
I knew in a moment it must be St. Nick.
More rapid than eagles his coursers they came,
And he whistled, and shouted, and called them by name;
"Now, Dasher! now, Dancer! now, Prancer and Vixen!
On, Comet! on, Cupid! on, Dunder and Blitzen—
To the top of the porch, to the top of the wall!
Now, dash away, dash away, dash away all!"
As leaves that before the wild hurricane fly,
When they meet with an obstacle, mount to the sky,
So, up to the house top the coursers they flew,
With a sleigh full of toys—and St. Nicholas, too.
And then in a twinkling I heard on the roof,
The prancing and pawing of each little hoof.
As I drew in my head, and was turning around,
Down the chimney St. Nicholas came with a bound.
He was dressed all in fur from his head to his foot,
And his clothes were all tarnished with ashes and soot;
A bundle of toys he had flung on his back.
And he looked like a peddler just opening his pack.
His eyes how they twinkled! his dimples how merry!
His cheeks were like roses, his nose like a cherry;
His droll little mouth was drawn up like a bow,
And the beard on his chin was as white as the snow.
The stump of a pipe he held tight in his teeth,
And the smoke, it encircled his head like a wreath.
He had a broad face, and a little round belly,
That shook when he laughed, like a bowl full of jelly.
He was chubby and plump—a right jolly old elf;
And I laughed when I saw him, in spite of myself.
A wink of his eye, and a twist of his head,
Soon gave me to know I had nothing to dread.
He spoke not a word, but went straight to his work,
And filled all the stockings; then turned with a jerk,
And laying his finger aside of his nose,
And giving a nod, up the chimney he rose.
He sprang to his sleigh, to his team gave a whistle,
And away they all flew like the down on a thistle;
But I heard him exclaim, ere he drove out of sight,

"Happy Christmas to all, and to all a good night!"



Kees Verkaik

Among the twelve internationally acclaimed artists commissioned to design the cachets for the International Society of Postmasters commemorative collection of Christmas Stamps of the World, none has led a more fascinating life than has Kees Verkaik of Venezuela. Verkaik was born in Amsterdam, Holland, 34 years ago—and he was born totally deaf. Verkaik overcame his handicap while still a child at the Amsterdam School for the Deaf, where he learned to read lips—and where he also learned to paint. In 1970, the artist emigrated from Holland to Venezuela, crossing the Atlantic with his wife, Tineke, in the 40-foot sailing yacht "Why Not," which was built by his father. Since that time, Verkaik's reputation has grown until, today, he is considered one of the most outstanding artists of his adopted country. Other artists whose work will appear in the Christmas Stamps of the World collection include: Louis Jaeger, Liechtenstein; Pierre Forget, Monaco; Fredrik Von Slotte, Sweden; Taylor Oughton, the United States; Rodney Shackell, Great Britain; Raymond Kyne, Ireland; Stephen Porter, Jamaica; Bwebwere, Gilbert Islands; Anke Munter, Germany; William Goldberg, Malawi, and Joseph Simboli, Finland.

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The Medallic Yearbook/1977

Monthly sterling silver Proof medals capture the headline history of our times

THE MEDALLIC YEARBOOK is a superb collection in the historical tradition of commemorative medals. And it is The Franklin Mint's *only* annual series of medals designed to capture history-in-the-making through the headline news events of our times, *and* in solid sterling silver. Moreover, new subscriptions to this unique and important series have been reserved *exclusively* for Members of The Franklin Mint Collectors Society.

The Medallic Yearbook / 1977 will record the most important of the year's events as they occur around the world. Each medal will be devoted to *one* major event—the most significant event of each month of the year ahead. And, emphasizing the importance of this series is the fact that each event will be selected by a panel of award-winning journalists, news analysts and historians.

The members of this distinguished panel are all professional news people. Each is a recognized expert whose views are respected both here and abroad. And each is accustomed to examining current news developments in terms of their long-range significance, as well as their immediate impact.

Several members of the Yearbook panel will be familiar to readers who follow the day-to-day development of world events through the various news media. *Helen Thomas*, chief of the United Press International White House Bureau. *Sander Vanocur*, editor for television news for *The Washington Post*. *Howard K. Smith*, distinguished correspondent and television news

analyst. *Arthur M. Schlesinger, Jr.*, Pulitzer Prize winner in both history and biography. *Pauline Frederick*, long-time United Nations correspondent and international affairs specialist. *Theodore H. White*, public affairs analyst, historian and noted author.

Serving as chairman and moderator of this distinguished panel is *Darby Perry*—author, editor, reporter and former publisher of the *American Heritage* series of books and magazines.

Each month in 1977, these experts will carefully review the major news stories of the month just ended. Headline-making events from every field will be considered—politics, international affairs, science and technology, trade and economics. And from among these events, the panelists will then decide upon the *one* most significant—to this and future generations—as the subject for that month's medal.

The artists and craftsmen of The Franklin Mint will then begin the equally demanding task of capturing the full drama and scope of the chosen event in the form of a large (44mm) solid sterling silver medal. Each medal will bear a finely sculptured design that evokes not only the *substance* but the *spirit* of the event. And each medal will be minted with the famed gem Proof finish of The Franklin Mint.

Thus, in the great tradition of commemorative medallic art, this collection will serve two important purposes. First, it will provide subscribing collectors with a permanent record of key historic events that they

themselves have lived through. And so, it will be a collection with deep personal meaning to each of its owners. Second, it will form a unique and enduring record of the history of our times to be passed along to future generations. And, as such, it is a collection that is certain to be of continuing interest and value—for its historic significance, its educational importance, and its artistic quality.

All of these aspects are evident in the medals issued in previous editions of this series. Consider, for example, the July 1976 medal, commemorating the dramatic landing of *Viking I* on the surface of Mars. Here, the spacecraft is shown scooping a soil sample from the vast Martian plain—in a design that conveys the feeling of a whole new world awaiting man's exploration.

The growing independence of Eastern European countries away from the domination of Moscow's leadership was another major event to be recorded in this year's series. The medal captures the drama of this about-face perfectly, showing communist leaders of eastern and western Europe exchanging greetings, while Soviet leader *Leonid Brezhnev* remains only in the background.

Other 1976 medals in this series commemorate the first landing in the U.S. of the supersonic *Concorde* jet transport; the creation of the first synthetic gene—a major breakthrough with vast cancer research potential, and the unprecedented sweep by the United States of all five Nobel Prizes to be awarded in 1976.

Newsmakers of 1976

JANUARY 8, 1976
Premier Chou En-Lai
of China dies at 78.



FEBRUARY 1976
New bull market puts
stock market over 1000.



MARCH 1976
Army generals depose
Argentina's Isabel Peron



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reserved exclusively for use by Members of
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The Medallic Yearbook 1977

Valid only if postmarked by
December 31, 1976

Valid only if postmarked by December 31, 1976
Limit: One Proof Set per subscriber

As a Member of The Franklin Mint Collectors Society, I wish to enter my subscription for The Medallic Yearbook / 1977, consisting of 12 sterling silver Proof medals, to be issued at the rate of one medal per month.

I understand that the price for each medal will be \$18.50*, and that this price will be guaranteed to me for the entire year's issues. I further understand that I need send no payment now. I will be invoiced with the shipment of the first medal, and I agree to pay for each subsequent medal promptly as it is issued.

*Plus my state sales tax

Member's Signature

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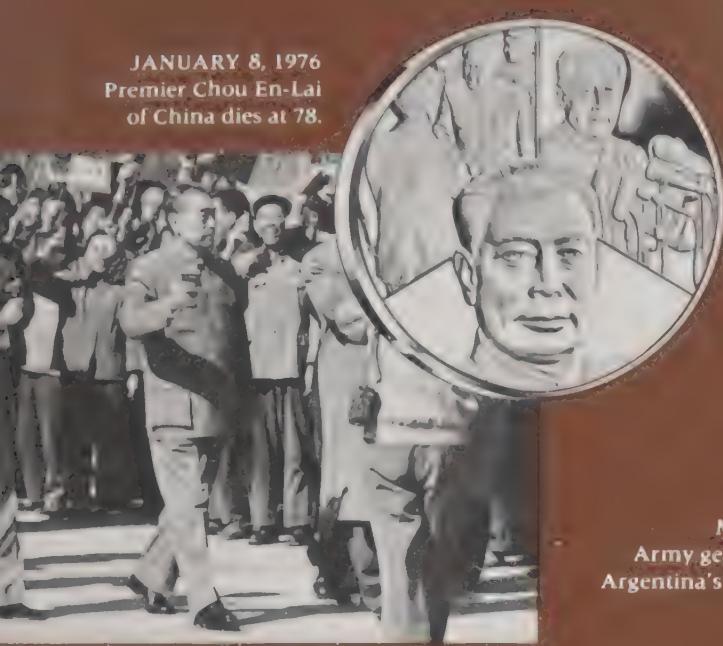
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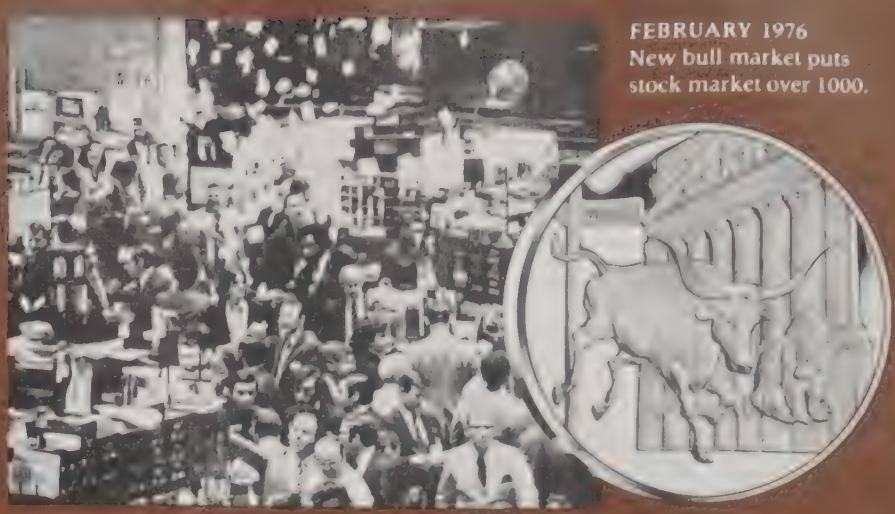
THIS FLAP IS GUMMED • MOISTEN AND PRESS TO SEAL

Newsmakers of 1976

JANUARY 8, 1976
Premier Chou En-Lai
of China dies at 78.



MARCH 1976
Army generals depose
Argentina's Isabel Peron.



APRIL 5, 1976
Callaghan elected new
British Prime Minister.



MAY 24, 1976
"Concorde" SST lands
at Dulles Airport



FEBRUARY 1976
New bull market puts
stock market over 1000.



JUNE 1976
European Communists
spurn Soviet leaders.



As panel chairman Perry points out, these selections reflect the panelists' clear understanding that, although every news event has its place in history, only a few of them are destined to alter the mainstream of world events for generations to come."

And it is with this understanding that collectors can look forward to *The Medallic Yearbook / 1977*. In the coming year, one new medal will be issued each month, until the set of twelve is complete. Each of these flawless Proofs will be guaranteed to contain at least 475 grains of solid sterling silver. And each will be individually hallmarked to forever certify its special Proof status and precious metal content. Moreover, this sterling silver Proof edition will be the *only* edition of *The Medallic Yearbook / 1977* ever minted.

As noted, new subscriptions are reserved exclusively for Collectors Society Members, with an absolute limit of one Proof Set per subscriber. Please remember that the subscription deadline is December 31, 1976.

Each subscriber will also receive a handsomely bound 1977 Yearbook album to protect and display the complete collection of twelve Proof medals. Thus the medals may be studied and enjoyed by the collector, his family and friends, as a self-contained chronicle of the year's major events. In addition, each medal will be accompanied by an informative reference folder describing both the historical background and the impact of the event depicted on the medal. Each reference folder will be edited by Darby Perry, reflecting the importance of the event as selected by *The Medallic Yearbook* advisory panel.

Collectors Society Members who wish to subscribe to this timely and important new collection—*The Medallic Yearbook / 1977*—may enter their subscriptions on the special application form inserted opposite page 8. Members are reminded that only those applications postmarked by December 31, 1976, can be accepted. 

Helen Thomas and Sander Vanocur named to selection panel for *The Medallic Yearbook / 1977*

They will join Pauline Frederick, Arthur M. Schlesinger, Jr., Howard K. Smith and Theodore H. White in selecting events to be commemorated during the coming year.

TWO seasoned reporters of the American political scene—White House correspondent Helen Thomas, and television journalist and critic Sander Vanocur—have just been named to the Board of Advisors for *The Medallic Yearbook / 1977*.

They will join four veteran panel members whose professionalism and expertise have helped make this a program of unique importance and broad appeal: Pauline Frederick, Arthur M. Schlesinger, Jr., Howard K. Smith, and Theodore H. White.

This distinguished panel will be called upon to select the most significant news events, month by month, for commemoration during 1977—a year in which the United States will witness the inauguration of its 39th President and almost certain changes in long-range foreign policy and national outlook.

Significantly, both Miss Thomas and Mr. Vanocur bring to the Yearbook panel extensive backgrounds in covering Presidential politics. Their judgment and insight will prove most valuable in helping the panel arrive at the best possible selections.

Helen Thomas is at home in Washington, D.C. It's been her "news beat" all her working life—almost exclusively as a reporter with one of the world's major news service, United Press International.

Miss Thomas joined the UPI Washington Bureau in 1943 as a writer for radio news, then transferred to the

national staff of UPI in 1956, where she covered the Department of Justice and the fledgling Department of Health, Education and Welfare.

In 1960, she became White House correspondent and has been covering our Presidents and First Ladies ever since. Today, Miss Thomas is chief of the UPI White House Bureau—and enjoys the distinction of being the first woman ever to direct Presidential coverage for a major news service.

As a White House correspondent, Miss Thomas traveled extensively with Presidents John F. Kennedy and Lyndon B. Johnson, and was one of the select group of reporters chosen to cover Richard M. Nixon's historic summit trips to China and the Soviet Union in 1972.

The second most senior member of the White House press corps, Miss Thomas has often had the honor of closing presidential press conferences with the traditional "Thank you, Mr. President." Her years of first-hand reporting have given her sharp insight



into the workings of the Executive branch of the government.

Among her many honors, Miss Thomas has been named American Newspaperwoman of the Year and Woman of the Year in Communications. And she is currently president of the White House Correspondents Association.



Sander Vanocur is regarded by his peers as a "reporter's reporter." A veteran newspaper and broadcast journalist, he joined *The Washington Post* in 1975, as editor for television news. This is a position in which he literally reports on reporters—examining the quality, objectivity and completeness with which major news events are covered on television.

Vanocur began his career in England with the *Manchester Guardian* but soon branched out as a news broadcaster for the British Broadcasting Corporation and as special reporter for CBS in London. Returning to the United States, he joined the staff of *The New York Times*.

However, Vanocur rose to national prominence during his more than ten years with NBC News. As roving Midwest correspondent for NBC, he accompanied Soviet Premier Nikita Khrushchev on his tour of the U.S., and also filed in-depth reports on the civil rights movement and on school desegregation in Little Rock. In 1960, he was assigned to cover John F. Kennedy's bid for the Democratic Presidential nomination and, later, the 1960 Republican nominating con-

vention. For the first of the televised Nixon-Kennedy debates, Vanocur was selected as one of the newsmen to question the then two Presidential candidates.

In 1961, Vanocur was named White House correspondent for NBC News, and one year later he received Yale University's Broadcast Leadership Award. His 1967 television documentary on pollution won him a special public service award from the American Medical Association.

It is a mark of the man that, during his years of television reporting, he became involved with the medium itself—becoming a student of television, concerned not only with broadcasting the news, but with the responsibilities of broadcasters and the future of television news as a highly influential medium of mass communication.

Pursuing those interests, Vanocur eventually signed on as senior correspondent with the National Public Affairs Center for Television in Washington. And, prior to joining *The Washington Post*, he served as a consultant to the Center for the Study of Democratic Institutions and taught communications at Duke University.

Pauline Frederick is the international affairs analyst for National Public Radio, a network of 175 radio stations affiliated with the Public Corporation for Broadcasting. Earlier this year, she was selected to moderate the second of the 1976 Presidential Debates—seen by an estimated 100 million people around the world.

Miss Frederick is best known for her outstanding reports on world affairs from United Nations headquarters, where she served as UN correspondent—first for ABC News and later with NBC News—from 1947 until 1973. In that post, she covered many of the most important international stories of our times. She also reported such other important news events as the Nuremberg war crimes trials and several U.S. political conventions and national elections.



She holds honorary doctorate degrees in the humanities, in law and in journalism from sixteen universities and colleges. In addition, Miss Frederick has twice received the "Golden Mike" award as the most outstanding woman in radio and television and has been named to the New York Professional Journalists Hall of Fame.

Arthur M. Schlesinger, Jr. is one of America's most respected historians—the author of fourteen major books in the fields of history, biography and political affairs. These works have brought him scholastic recognition, widespread public acclaim, and a significant number of important awards, including the Pulitzer Prize in both history and biography.

His best-known work, *A Thousand Days: John F. Kennedy in the White House*, was written with an insider's point of view—based upon his experience as special assistant to President Kennedy. His long-awaited biography of Robert Kennedy is due for publication late next year.



In addition to his writing, Schlesinger has also been a teacher of history and the humanities for nearly 30 years. And he has held his present position, Albert Schweitzer Professor of the Humanities at City University of New York, since 1966.

Howard K. Smith is familiar to millions of Americans as a news commentator and analyst for ABC News. In addition, he has been covering the news all his working life, examining and reporting on virtually every major development in world affairs since 1939.

His television documentary on "The Population Explosion" won an "Emmy" award and, the same year, Smith was honored as television's commentator of the year. He has won six Overseas Press Club Awards in recognition of his brilliant interpretative



reports on foreign affairs—and he is the *only* newsman ever invited to address a joint session of Congress.

Howard K. Smith is also the author of several important books on history and contemporary affairs, including *Last Train from Berlin*, *The State of Europe*, and *Washington, D.C.*

Theodore H. White has achieved distinction in two major fields, as a highly regarded author and as an outstanding news correspondent. Appropriately, he is best known for his famous *Making of the President* books—modern classics in political reporting that utilize Mr. White's considerable

talents in both of his professions.

The first of these works, *The Making of the President—1960* brought him three major awards, a Pulitzer Prize for the book and both an "Emmy" and "Program of the Year" award for



the subsequent television documentary. He is currently working on a book that will analyze the 1976 Presidential election.

Mr. White began his career in China as a correspondent for *Time* magazine and has been a widely traveled member of the press ever since. He has been a foreign and U.S. correspondent for *The Reporter* magazine, chief European correspondent for the Overseas News Agency, and is a former editor of *The New Republic*.

Chairing this most distinguished six-member panel, as moderator and nonvoting member, is **Darby Perry**, former publisher of the *American Heritage* books and magazines. Mr. Perry has also been a reporter, a columnist, an editor and a writer for radio, television and motion pictures.



The voice of the people

Two new members of The Medallie Yearbook panel discuss Carter, Ford, and the American electoral process

LAST MONTH — on the first Tuesday after the first Monday of November — some 79,500,000 Americans trooped to their neighborhood polling places to elect a President and Vice President of the United States.

In so doing, they repeated for the 48th time a process that is almost uniquely American — a process of free election by which the people of this country, every four years, reaffirm their right of self-sovereignty over this democratic republic.

The American electoral system, although it confounds much of the rest of the world, has served this country well for 187 years — ever since 1789, when George Washington unanimously won all 69 available electoral votes to be elected as the first President of the United States. And now, in the 200th year of our independence, the voice of the people has spoken again.

On Tuesday, November 2, 1976 — and after 99 percent of the precincts had reported — 38,468,797 Americans voted to retain Gerald R. Ford, the only man ever to hold that office without a popular mandate, for a full elected term as our Chief Executive. But 40,209,092 other Americans thought — and voted — otherwise.

And so on January 20, 1977, Jimmy Carter of Georgia will become the 39th President of the United States.

Why? Why did the American people give 297 electoral votes to Jimmy Carter and only 241 to Gerald Ford? Ford was acknowledged by friends and foes alike as a "good man." He was the incumbent and had served as President at least as well as many other Americans who have held that office. Carter, on the other hand, was

virtually unknown across the country a year ago. He had never held national office, had little experience in dealing with the Washington establishment, and had none in dealing with foreign governments. He was a former Governor of Georgia who, in the closing hours of the campaign, openly asked Americans to take him "on faith."

And why the heavy turnout for what many had predicted would be a "light" vote? What were the keys to Carter's success and Ford's failure? What were the vital issues? And are we going about the whole thing in the right way? Is the process of primary election, political convention, national campaign and general election the best means we have of selecting our national leader?

To probe those questions, the staff of the *Almanac* sought out two veteran newsmen, both newly appointed as members of the panel of judges for The Medallie Yearbook/1977: Helen Thomas, Chief of the United Press International White House Bureau, and Sander Vanocur, Editor for Television News for *The Washington Post*. The two were interviewed a week after the election in Washington, D.C. — Miss Thomas at the fashionable and politically sensitive Sans Souci Restaurant, and Vanocur in his workaday office at the *Post*. For purposes of clarity, however, their answers to the *Almanac*'s questions have been interwoven in the following transcript.

Almanac: Did the outcome of the election surprise you?

Thomas: No. I frankly expected Carter to win. I thought in the end most of the undecided vote would go for Carter.

Vanocur: Not really. I always thought the early opinion polls were vastly inflated. But, even so, with nearly twice as many Democrats in the country than Republicans, with Carter's popularity among independents during the primaries, and with the economy not very strong, I had to think to myself that, with Carter's solid base in the South, Ford faced a pretty formidable opponent. That, despite the fact that I think the Ford people ran a rather better campaign than the Carter people did. At least during the September/October period.

Almanac: Any one issue in the election — one single issue or turn of events that you think might have capped it for Carter and lost it for Ford?

Thomas: I think the economy, jobs, the unemployment figures. The fact that Carter seemed to be offering hope — if not solutions.

Vanocur: I think if the economic indicators had been better, Ford would have won. But they were not getting better in October. I also think the Ford strategists made a terrible mistake by not working harder in New York. Ford also didn't help himself in the big cities when he talked in one of the debates about Eastern Europe being independent of Moscow's domination. On the other hand, Carter certainly should never have given that *Playboy* interview.

Almanac: What effect do you think the Carter-Ford debates had on the outcome of the election?

Thomas: I think they had tremendous impact. I think that Ford did amazingly well. He dispelled a negative platform image that some people had of him. I think they were also very ef-



Television news critic and *Medallic Yearbook* panelist Sander Vanocur ponders an *Almanac* question while sitting in his Washington office.

fective in showing the differences in the two men—in their philosophies. I think Carter, though, came out much more as the liberal and Ford as a much more conservative man. The debates were actually more like long press conferences than like true debates, where each man would have to be on his best mettle. But that's the way they wanted it.

Vanocur: I think the debates have hurt the political process. I remember that after—right after—the second Ford-Carter debate, telephone surveys showed that most people thought Ford had won. Yet after the press analyzed the debate, the figures changed dramatically, because the press decided that Carter had won. The debates just became too much of "the story" of the campaign. I don't like political debates as they're constructed now. I'd like the debates to be debates—I'm not against debates as such.

Thomas: It's interesting that Carter said he thought the debates had won him the election. On the other hand, when he was asked if he would debate his challenger in 1980 he said not necessarily.

Almanac: What do you consider the major blunders that each candidate committed during the course of the campaign? Starting with Carter.

Thomas: The *Playboy* interview, obviously. And that doesn't mean I feel that personally, except that I think it showed a naivete on his part.

Almanac: And Mr. Ford?

Thomas: The comment that Eastern Europe is not Soviet dominated. He didn't mean it in that way, but he paid a heavy price for saying it. And that was compounded by Secretary Butz's alleged joke.

Almanac: Sandy, you covered the Kennedy-Nixon campaign and you covered the Carter-Ford campaign...

Vanocur: The second one I covered only on television.

Almanac: O.K. Of the two, which was the more exciting? In which one were you more emotionally involved.

Vanocur: Well, Kennedy-Nixon, I guess. In the first place, I was covering it live. That was an exciting campaign because, you see, here were two men who were the first issue of the post-World War II political generation. Remember that in '56, Eisenhower was born in 1893 and Adlai

Stevenson was born in 1900. So they were part of the last century and the beginning of this century. But Nixon and Kennedy were born around World War I, fought in World War II, and they were the new political leadership. And they represented rather stark and differing views of what politics should be. Plus the fact that that was just the beginning of television politics. Now, heck, people say they didn't know Carter. I've never seen a guy who tried to tell us more about himself than Carter. You saw him all over the screen.

Almanac: Can either of you make an assessment of Carter's capacity to be President of the United States? Especially in view of the fact that he has little or no Washington or international experience?

Thomas: It isn't on that basis. I wouldn't say that. You can come out of the night and become someone great. I just think that Carter has vacillated somewhat, and I think that he hasn't proven himself. On the other hand, I think it's good for the country to see a new face in the White House. And I think Carter offers both vision and inspiration. I also think that Carter has a possibility for greatness. He is a manager, as such. He's an engineer, and he has a kind of methodical approach. So I think from that aspect there won't be any problem with managing. So the lack of Washington or international experience doesn't bother me. I think he's going to learn. I think he's going to have to realize that he doesn't know a lot, and I think there may be some sad awakenings ahead for him. But he is basically intelligent and can learn. All Presidents learn in office—the hard way.

Vanocur: Carter's lack of international experience doesn't bother me. I think the whole idea of international experience is highly overrated.

Almanac: What then does concern you about Carter—if anything?

Vanocur: Let me phrase this very carefully. What concerns me about Carter is that he's the President. Just

as what concerned me about Ford was that *he* was the President. And if we reporters haven't learned anything from experience about judging the character of these guys—watching them very carefully—then we've learned nothing at all. Presidents can do great harm, and they can do great good. And they have to be scrutinized very carefully. Having said that, I'm also very afraid we may be entering a period of presidential bear-baiting. Politician bear-baiting. And I don't buy that, because I think that politics is the oil that lubricates this society. Everybody complains about the politicians, but how else are we going to run the society? So that's the only thing that concerns me... that he's the President, and I just watch Presidents very carefully.

Almanac: Do you think the selection of the two Vice Presidential candidates had any effect on the outcome of the election?

Thomas: I think Dole became a liability to Ford. After all, he was Reagan's choice, not Ford's.

Vanocur: Absolutely, the selections of Mondale and Dole had a great effect on the outcome of the election. Of all the things that happened in the campaign, that was far more important than, say, Eastern Europe or many other issues. I think—and this is very subjective—that people were rather impressed with the procedure that Carter used in picking Mondale. And I think the debate between Mondale and Dole was very revealing to a lot of people. I would guess that it probably helped Carter. Lou Harris has some figures—that it helped Carter about 3 percent. I don't know whether that's true or not, but that's the figure by which Carter won the election. So I think Mondale helped Carter much more than Dole helped Ford. Dole really appealed to the same constituencies that Ford did. But Mondale helped Carter in labor states, in farm states. So, yes, I think Mondale was a big plus.

Almanac: What do you consider to

be the most important thing that Carter can do for the country as our 39th President?

Thomas: Give us a sense of moving ahead again.

Vanocur: There are events that you just can't get a handle on for awhile. I don't think there's anything Carter can do quickly about, say, Medicare, the cities. But, down the road? Look, the most important thing is to cut down the rate of inflation, and give people a little surer sense of what always has fueled us—which is the sense of promise about this country. And I think that if Carter can do that, and then let the natural dynamism of the people of this country start to work—that's an achievement in itself.

Almanac: O.K., let's get off the election itself and talk about the process—the American electoral process we've just been through. Is this the best way for us to choose our national leaders?

Thomas: I think the Electoral College has become superfluous. I'd rather see the election decided purely on the popular vote. I'd also like to see a national primary, instead of state pri-

maries in which delegates are bound—if at all—only on a first ballot. And the amount of money that is spent on primary campaigns is just outrageous, really. And I think that running in so many primaries is too taxing on the candidates, on the people, on the press. Yes, I really would like to see a national primary.

Vanocur: Our system best? Oh, sure. I think that each country must follow its own genius. Ours is the presidential system, England's is the parliamentary system. I love our process just the way it is—primaries and all. Don't want to change it. I just like the process to work as it has. The only thing I might change is the amount of money a candidate can spend on his own campaign—I mean of his own money. Because the Supreme Court, in ruling on the Campaign Reform Act, held that there was no limit on the amount of his own money that a candidate could spend. And that's wrong. That puts a price tag on public office, and the guy with the most bucks can buy his way to power. I don't think that's a free speech issue.

Almanac: Thank you, Helen Thomas, and thank you, Sander Vanocur.



United Press International White House Bureau chief Helen Thomas, a new member of the *Medallic Yearbook* panel, at the San Souci restaurant.

Who's in charge here

Nelson B. Colton

*Executive Vice President and General Manager
of The Franklin Mint in the United States*



THE first things Nelson Colton ever collected were rocks. Not precious gems. Not semiprecious stones. Just plain ordinary rocks. And he collected them around the outskirts of the town in which he grew up, the Boston suburb of Roxbury, Massachusetts.

As a youngster, Colton became fascinated with the various shapes, colors and origins of rocks, and this attraction led to his acquiring an early interest in geology.

And so, a boyhood curiosity about the stuff the earth is made of ultimately involved Colton, after graduation from Purdue University, in a further search for rocks—in this case, ore-bearing rocks—as a mining engineer in the American Southwest. Engineering, in turn, led Colton to a career in metallurgy, a field he found even more fascinating. And it was his knowledge of metallurgy, plus his extraordinary skills as a manager, that eventually brought Colton to The Franklin Mint.

In fact, it was his talent as a manager—even more so than his acknowledged expertise in metallurgy—that propelled Colton from Vice President of Production to Executive Vice President and General Manager of The Franklin Mint in less than five years time.

In the beginning, Colton's rapid advancement to the third highest executive post at the mint seemed unlikely—at least to Colton. Because—in the beginning—Colton wasn't certain he'd made the right move in coming to The Franklin Mint. But more on that later.

Nelson B. Colton (he never uses his middle name and declines to reveal what the "B" stands for) is a corporate management executive with very clear, definitive and strong ideas about how a manager—an *effective* manager—not only must think and act, but also how he must look.

And so, Nelson Colton is given to dark conservative suits, gleaming black shoes, white or softly colored shirts and very "old school" ties. Nel-

son Colton looks—in a word, really *two* words—"all business."

Yet there are two occasions on which Colton makes an exception to his strict sartorial code, and that is when he is playing and—again—when he is working.

But didn't we just say . . . ?

We know what we just said, and it's all quite true. No visitor to The Franklin Mint's World Headquarters at Franklin Center, Pennsylvania—whether there on business or pleasure—will ever see Nelson Colton dressed in any fashion except as we've described. And yet . . .

Working in the privacy of his second floor office in the northwest corner of the mint, or while meeting with his staff in one of the mint's conference rooms, Nelson Colton is a shirt-sleeve leader. More than that, he is a leader in shirt-sleeves whose shirt-sleeves are rolled up!

Tall—standing just over six feet; dark—with clear, piercing brown eyes and curly black hair, and handsome—his smile quick, his laugh easy and unrestrained, Colton is a pleasant person with whom to pass the time, both in and out of the office.

As Colton talks with the *Almanac*, he is sitting in his comfortably furnished but otherwise unpretentious office. He shuns cigarettes, but on occasion—and this is one of them—he will light up a mild cigar. Colton's voice is strong and crisp, although still heavily accented with the broad "A" of his Boston background. His gestures are short and emphatic. And his mind is lightning quick.

While talking with Colton, it is impossible not to be aware of, and even a little awed at the way his mind works. It is easy to imagine that you can actually hear it clicking away as—at any given moment—you know he's thinking at least two sentences ahead of what he's saying.

Granted, it is important that an executive *look* like an executive. But isn't it also important, really far more important, how he thinks and acts?

"Of course it is. I'm not implying that a good executive can get by *only* by looking the part. He's also got to have the training, experience, maturity and strong dedication to get the job done."

O.K., just how does a top management executive think?



"He sees ahead—anticipates problems then moves quickly to correct them. He's a realist but, most of all, he's a winner."

"On the broadest possible scale that he can. There are many men, even many executives who are absolute experts in their given fields. But outside that field, their *own* field, they have difficulty functioning. What's the saying? 'They can't see the forest for the trees.' Let me put it another way. For the really effective management executive, it becomes far more important to know what must be done—than to know how to do it."

And how does the effective management executive act?

"With courage, determination and the willingness to take a chance; a willingness to risk making a mistake. I might also add that he has to have the character to admit it when he does make a mistake—and the ability to change direction 180 degrees when he has to."

"I remember, we were once debating whether to make a certain move—it was an important step for the mint—and Chuck Andes (Charles L. Andes, Board Chairman of Franklin Mint Corporation) said: 'Look, let's try it. If we're right, fine. If we're wrong, we'll know not to do it again.'

"I've never forgotten that remark. It may sound as if it were made 'off-hand,' but it wasn't. Chuck had mentally weighed all the factors. He knew there were certain risks, but he also knew that if we were right—and we thought we were—the rewards would be worth it. And his decision was almost a textbook example of how a really first-rate chief executive makes decisions. You've got to have courage as well as brains. You've got to have the faith to act on your convictions."

And how does Charles Andes characterize Nelson Colton? How does he evaluate Colton's executive abilities? He does so in language that is straightforward.

"Brilliant. Energetic. Nelson has a very strong engineering and production background that he's combined with a natural instinct for marketing and for what the collector wants. He



"It's important in any company (to relate to people) and at The Franklin Mint it's absolutely essential . . . people made this company."

sees ahead—anticipates problems then moves quickly to correct them. He's a realist but, most of all, he's a winner."

And Brian Harrison, President of The Franklin Mint and the number two man at Franklin Center, how does he regard Colton?

"I first interviewed Nelson for his job back in 1971. It was obvious then that he was an exceptional person, but it was tough 'selling' him on the mint. He wasn't really sure he wanted

to leave the good position he had at the time; his lovely home, and that Winter skiing in New England.

"But in the end, he did. And we're all very glad he did, because over the past six years, Nelson has played a primary role in the growth of The Franklin Mint. His rapid decision-making and 'can do' style have made the impossible come true. And to top it all off, he relates very well with people and has a great sensitivity to their needs."

Colton is asked, how important is it really is to a top management executive that he have the ability to relate well with people?

"It's important in any company, and at The Franklin Mint it's absolutely essential. The people who work here have made this company. They are exceptional people. They have to be, because only exceptional people could work in this atmosphere."

What kind of an atmosphere?

"Highly creative and highly competitive. We go after the brightest people we can find, and then we encourage them—and expect them—to give us their very best. And, you know, it works. There's something about this place that brings out the best in people. They want to give their best, because they see everyone around them giving *their* best. It's stimulating, exciting and contagious.

"Sometimes we make a mistake. Sometimes we'll bring someone into the mint and fit that person into a wrong slot, into the wrong job. But when we realize we've made a mistake, we'll go to any extreme to find the right job for that person."

Earlier on, Colton commented that—in the beginning—he himself wasn't sure he'd made the right move in joining The Franklin Mint. Why was that? And, as he's obviously since changed his mind, what changed it?

"Before coming to the mint in 1971, I had a very secure job with Englehard Industries, the world's largest processor of precious metals for industrial use. It was a very well organized company, and I knew every day exactly what I'd be doing.

"In fact, I'd always had a well-organized business career. After giving up mining, I returned to Boston and took a master's degree in business administration. Then I got my first job as a metallurgist with the Raytheon Corporation.

"Later, I think I was 31 at the time. I left Raytheon to form my own company—Electronic Metals and Alloys. We were very successful, but on a

small scale for the industry we were in; doing about \$3,500,000 a year in sales and employing about 125 people. But we were competing with giants like Texas Instruments and, so, when I reached 39 and couldn't see any prospects of taking the company further, I sold out and joined Englehard.

"In 1970, I was first approached by an executive recruiter who asked me to consider joining The Franklin Mint. Well, we had some talks, and the position they were trying to fill sounded interesting. But I was happy in my work—I say happy but, as I think back, 'adjusted' might be the better word. And there were other problems. I loved where we were living, in Lexington, Massachusetts, just a few hours drive from skiing country. I enjoyed my friends and neighbors. My wife, Barbara, was in her last year of studying for a master's degree in elementary education and couldn't transfer her credits. So I had to turn the offer down.

"Then, about nine months later, the mint still hadn't filled the position they offered me. So they contacted me again. By this time Barbara had her degree, and the mint was offering me a vice presidency and a very challenging and stimulating job. My path to advancement at Englehard seemed blocked, so I resigned and accepted the mint's offer."

And then Colton had second thoughts?

"Well, as I said, I'd given up this very secure, if less challenging job. I'd moved away from a town and people I liked very much to join a still very young company in which I knew practically no one. And my first impression of the mint was certainly less than reassuring."

Why?

"Because it was a very unorganized place in comparison to what I had been used to. And I thought to myself: 'What kind of a way is this to run a company. They're all mad, absolutely insane.' They had meetings. They had meetings all day. They had

meetings until well into the night. They were all brilliant, creative people, and the meetings they had were very stimulating, even fascinating at times. But I thought if I had to attend one more meeting, I'd go right out of my mind.

"Then, after two or three months, I became adjusted to the pace—and the meetings."

And is the mint still as unorganized, still as hectic?

"It's still as hectic but, no it's much better organized. In fact, it's now very well organized. We have much better liaison among the various departments and divisions. We now conduct regular plant forums every month at which different groups of co-workers within the mint are given direct access to management—to make suggestions, to exchange ideas, to air any grievances, or just to get to know one another better on a first name basis.

"But we still have those meetings."

Colton's role in the mint's top management. Just how does he see and define his job?

"As a motivator, I think. And a co-ordinator. And, sometimes, even as an expediter. There are five areas within the mint in which I take a daily active interest—creative, marketing, production, packaging, and shipping.

"And so, with any given program in which the mint might be involved, I have to satisfy myself: Are the people in top management *right* in what they're planning to offer the collector? Has the creative staff produced a work of art that accurately reflects management's ideas and meets the mint's rigid standards? Are the marketing people doing their job in offering the product to the collector in the most interesting and exciting way? Will the packaging do justice to the collection it contains? And will our fulfillment people be able to get the issue to the collector when we say



"Has the creative staff produced a work of art that accurately reflects management's ideas and meets the mint's rigid standards?"



I like gardening with Barbara . . . My wife, my girls and my job. That's my whole life."

we'll get it to the collector?"

Does Colton find his work "hard"—the hours long?

"Yes the hours are long, *very* long. But I don't think I could stand a 'nine-to-five' job. The work hard? No, not hard—*challenging*. And I love every minute of it."

Executives with Nelson Colton's capacity, even passion for work have often been described by psychologists as "workaholics"—an accurate term but one which, for better or worse, does *not* apply to The Franklin Mint's General Manager.

In a recent nationwide survey published in *The New York Times*, a study was made of a number of executives identified as notorious workaholics and of those specific work habits that characterize them. And, on the basis of the results of that study, Colton does *not* qualify as a workaholic.

According to *The Times* story, workaholics have—among other traits—a strong desire to excel, an organized

work style, enormous energy, the ability to work long hours and to concentrate in any environment, and a sincere love for their jobs. So far, so good. Colton shares all of those "symptoms."

But, unfortunately, workaholics also are seen as being insecure when not working, are unable to enjoy leisure time and have few, if any, friends. And on those points, Colton "flunks" as a workaholic, for he is a supremely self-confident man who relishes the free time he spends with his family and who has a host of friends, both business *and* social

"Let's just say I believe in the American axiom, 'Work hard—and play hard,' is the way Colton sums up his attitude toward his work and his life."

How *about* the "playing" part—and his family and home life? How does Colton spend his free time?

"With my family as much as possible. With Barbara and our two girls, Lisa who's 14, the athlete in the family and just beginning to discover

boys, and Julie who's just 10 and whose ambition is to become a great concert violinist.

"Barbara is really a whiz. In addition to having her master's degree in elementary education, she is a bacteriologist, a trained horticulturist and formerly served as a guide at Longwood Gardens. Today she teaches academically gifted children in the local school system.

"And, as if that weren't enough, she's also a terrific cook, plays a good game of tennis—we play mixed doubles—and she's even a skier. Well . . . a reluctant one."

And Colton himself?

"I'm a skier, too, but an enthusiastic one, not a reluctant one. I also like gardening with Barbara, and I also try not to poach on her side of the court in our mixed doubles matches. Outside of that? Classical music, fine art—traditional rather than modern—and touring museums. My wife, my girls—and my job. That's my whole life."



A tribute to the Arts

*The Franklin Mint's
first annual plate*

*"O! for a Muse of fire, that would ascend
The brightest heaven of invention . . . "*

William Shakespeare



DURING the golden ages of early Greece and Rome, poets, playwrights, musicians, painters and sculptors turned for their inspiration to the Muses — those spritely daughters of Zeus, the king of the gods, who dwelt on the slopes of sacred Mount Olympus in ancient mythology.

These goddesses, forever young and beautiful, ruled over all the arts, and each was assigned her own speciality. Calliope was the Muse of epic poetry; Erato, the goddess of love poetry. Thalia presided over all comedy, while Terpsichore was the Muse of the dance. One among the Muses was destined to inspire the creation of beautiful music — and her name was Euterpe.

Now, just as they did in ancient times, the Muses have provided the artistic inspiration for an exquisite new work of beauty in precious metal — *Tribute to the Arts* — The Franklin Mint's first annual plate.

During the past decade, of course, The Franklin Mint has created — and will continue to create — a number of important collector plates, all of which have been admired for their beauty and many of which are eagerly sought-after today for their rarity.

There have been Easter plates and Christmas plates. There have been sterling silver plates, full lead crystal plates and plates in fine bone china. There have been plates bearing orig-

inal works of art by such renowned figures as Gilroy Roberts, Norman Rockwell, James Wyeth and Bernard Buffet, among others.

But never before has The Franklin Mint issued a plate that will mark the turning of the last page on the old year and the opening of the first page on the new. This, then, will be the first in an annual series of official Franklin Mint art plates—the beginning of a long and continuing tradition in collector plates.

Moreover, the theme of the mint's first annual plate, *Tribute to the Arts*, is a most appropriate one. For, in it is embodied the very spirit and creative urge that motivates all of The Franklin Mint's artists and craftsmen—the celebration of beauty through art.

There is much more about the mint's first annual plate that will excite the interest of those established Franklin Mint collectors who, *alone*, will be invited to subscribe to it. For one, *Tribute to the Arts* will be crafted in solid sterling silver and then bonded over its entire surface with a heavy electroplating of pure 24 karat gold.

Furthermore, there is the breathtaking scene depicted on the plate—and the unusual story behind the unique artistic collaboration that resulted in the creation of this stunning work of art.

That story is told by William Cousins, The Franklin Mint's Director of Sculpture; by artist Yves Beaujard, who conceived the original design for *Tribute to the Arts*; and by sculptor James Ferrell, who executed the master sculpture for the plate.

First, Cousins.

"When discussions first began about the theme for the mint's first annual plate, the decision that it be a tribute to the arts came about quickly and, I think, quite naturally. After all, art is very much what the mint's all about. But how to express that association with the arts? That was another matter."

"Then at one of our creative meetings, the suggestion was made—I

think it was Brian's (Brian Harrison, President of The Franklin Mint) idea—that the design communicate the beauty, dignity and timelessness of Greek art, perhaps by portraying one of the Muses of Greek mythology.

"Well, we passed the idea along to our Research Library. And when we reviewed the material they developed, we were certain we were on the right track. I had never realized that the Greek word for Muse is *mousa*, and from that word we get the English words 'museum,' which originally meant *temple of the Muses*, and the word 'music,' which meant *art of the Muses*.

"Further research on the Muses confirmed our first impression, because they are the perfect 'symbols' to represent the arts. But the question now became: 'Which Muse should we portray on our first annual plate?' You see, there are actually *nine* Muses in all, and each of them is described in Greek mythology as being equally lovely. They all danced and sang and took part in festivals, and each was believed to have the power to banish all of man's sorrows.

"Finally, however, we made a decision—of sorts. We decided to leave the decision to the artists who would actually create the finished work, designer Yves Beaujard and sculptor James Ferrell."

Beaujard takes up the story:

"It was a difficult choice and, at first, we didn't want to select any *one* of the Muses. Some thought it might be better to represent *all* of the Muses or, at least, to create a design that would be a kind of composite portrayal. But, after discussing the creative problems with Jim Ferrell, we decided against both those ideas.

"After all, *nine* Muses on one plate would be a little crowded and, somehow, the idea of a composite portrait just didn't sit right. It just seemed to us that we'd end up with a kind of artistic 'compromise' that wouldn't do justice to the theme."

And now, Ferrell:

"Yves finally settled on Euterpe, the

goddess of music, as our Muse. Why? Because of all the nine Muses, Euterpe was the only one who did not act under the direction of the god Apollo. She was a free and independent spirit, and her favorite among the gods was the joyous and playful Bacchus. That made Euterpe a little different from the other Muses, and that's why we picked her."

The close cooperation between Beaujard and Ferrell in the creation of The Franklin Mint's first annual plate is unique, although not unprecedented within the mint. Normally, only a single artist bears responsibility for producing a given work of art for Franklin Mint collectors.

But Ferrell and Beaujard have worked together for a number of years at the mint and have combined their talents in the past in the design and sculpting of such issues as *The 1976 Christmas Ingots*. In addition to being close personal friends, the two artists also share a common interest in print making and oil painting, and both work in styles that are remarkably similar.

Says Beaujard: "Knowing that Jim was going to do the master sculpture actually made my designing job a lot easier, because I knew my ideas would be fully developed. Jim and I share the same artistic values in other mediums, such as in our painting and print making."

"From the beginning, I was determined to make a strong, simplified artistic statement in portraying Euterpe. I wanted her image to be the principal design element, so that she would dominate the scene. And I also wanted to depict her—not just as a Muse or goddess—but as a woman as well."

"And in this, Jim agreed with me. In fact, just to make sure we would be thinking on the same wavelength, Jim would come into my studio occasionally and look over my shoulder while I was doing the artwork."

James Ferrell laughs and replies: "Ask Yves what *he* was doing while

I was sculpting the first annual plate. He was looking over my shoulder.

"When I saw Yves' concept of Euterpe I thought it was breathtaking and inspiring. By keeping his design direct and uncluttered, he gave me the opportunity to achieve something that all fine artists strive for; to avoid confusion and to reduce the work to its essential meaning. You know, the less complicated a work of art is the more monumental it becomes. In art, as in life, *less is often more.*"

On the plate, Euterpe is shown seated with one leg drawn up and the other folded beneath her. She is dressed in a simple, classic Greek tunic, tied at the waist and flowing down her body into the foreground of the scene. Her hair is being blown forward from her face by some unseen zephyr, and the lines formed by her windblown hair are echoed and complemented by those seen in the folds of her gown.

In the scene, Euterpe is depicted playing an ancient Greek trumpet. She is accompanied by two Cupids—one with a Greek lyre, or small harp, and the other holding an *aulos*, or tiny wooden flute.

Comments Ferrell: "The whole scene is just fantastic."

But just as important to Ferrell as the beauty of the scene itself was the way in which Beaujard rendered the artwork for the Euterpe design.

"Because Yves kept his design expressive and direct, it gave me the opportunity to develop a lyrical sculptural form. In order to give this work a classical richness, I worked in exceptionally high bas relief to maximize the dramatic impact of the finished plate.

"When I finished the sculpture, I felt a sense of personal achievement. And I was certain it would make a beautiful plate."

What about the mint's second annual plate? Will that work also rely on the Muses for its artistic inspiration? Or will the theme be different next year? Sculpting Director Wil-

liam Cousins was asked for his views.

"I really don't know. That's a decision that will have to wait until next year. I will tell you one thing, however—the specific theme will be different. And I can promise you it will be just as dramatic, just as inspiring and just as exciting.

"For now, though, we're happy—*more* than happy—with the *first* annual plate we've produced. I think Yves and Jim have combined their talents to do just a fantastic piece of work. I'll go further: I honestly think they have created an important and enduring masterpiece of medallic art. And I believe Franklin Mint collectors will agree with me when they see it—as they will very shortly."



Artist Yves Beaujard, designer of The Franklin Mint's first annual plate, looks on as sculptor James Ferrell works on the master sculpture for the plate.

Available only to Collectors Society Members

Washington Crossing the Delaware

Sculptured by Anthony Jones

A major work of medallic art commemorating the 200th Anniversary of George Washington's Christmas night crossing of the Delaware and the next day's victory at Trenton.

ON Christmas Night, 1776, General George Washington, leading an American army of 2,400 men, crossed the hazardous Delaware River to the New Jersey side. Then, as dawn broke in the wintry sky, the Americans closed in on the well-equipped regiments of Hessian mercenaries posted at Trenton.

The early morning battle was brief. Caught by surprise after a night of Christmas celebrating, the Hessians quickly surrendered, and 918 were taken prisoner. Just two Americans had been wounded. Washington's victory was absolute and overwhelming. And the new American nation had its first great triumph of the Revolutionary War.

To honor the 200th Anniversary of that historic victory, The Franklin Mint will issue a very special work of medallic art — a superb commemorative art medal appropriately entitled *Washington Crossing the Delaware*.

Minted in solid sterling silver, and also available in solid bronze, this superb new medal will be The Franklin Mint's own tribute to the night when General Washington crossed the Delaware to win his first great victory at Trenton. Accordingly, it will be made available *only* to Collectors Society Members, and *only* during the month that marks the exact 200th Anniversary of that famous victory. The absolute deadline for orders is midnight, December 31, 1976.

Sculptured by the distinguished American medallist Anthony Jones, the medal will focus on the two most significant events of the Christmas triumph of 1776. One side of the medal will portray George Washington leading the hazardous crossing of the Delaware. The other will commemorate the Battle of Trenton, our nation's first great victory.

As a matter of fact, the impact of the victory at Trenton was so important to the Revolutionary cause that it could well be termed "the victory that saved American independence." For the American army that General Washington assembled to cross the Delaware and take Trenton was actually on the point of disintegration.



The men were in rags. Starving, unpaid, and short of food, clothing and ammunition. Furthermore, the enlistments of almost all those men were scheduled to expire just a few days later. So, without a decisive victory to restore their morale, the army would almost certainly melt away . . . taking with it any hope for a free America.

But Washington and his men won a dazzling victory at Trenton. And soon, the whole world knew it. Americans had shown that they could not only fight, but win. American morale skyrocketed, even among civilians,



*Special Order Form
reserved exclusively for use by Members of
The Franklin Mint Collectors Society*

Washington Crossing the Delaware

by Anthony Jones

Valid only if postmarked by
December 31, 1976

THIS FLAP IS GUMMED • PLEASE BE SURE TO INSERT REMITTANCE BEFORE MAILING

As a Member of The Franklin Mint Collectors Society, I wish to exercise the exclusive privilege of ordering WASHINGTON CROSSING THE DELAWARE, the special medal by Anthony Jones commemorating the 200th Anniversary of General Washington's Christmas night crossing of the Delaware and his victory at Trenton.

Send me:

One Sterling Silver Proof Medal, at \$60. . . . \$ _____

Solid Bronze Proof Medals, at \$15. each \$ _____

Total of order: \$ _____

Plus my state sales tax: \$ _____

Remittance enclosed: \$ _____

Name _____ PLEASE PRINT CLEARLY

Address _____

City _____

State _____ Zip _____

The Franklin Mint is the world's largest private mint. It is not affiliated with the U.S. Mint or any other government agency.

Available only to Collectors Society Members

Washington Crossing the Delaware

Sculptured by Anthony Jones

A major work of medallic art commemorating the 200th Anniversary of George Washington's Christmas night crossing of the Delaware and the next day's victory at Trenton.

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*Special Order Form
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The Franklin Mint Collectors Society*

Washington Crossing the Delaware

by Anthony Jones

*Commemorating
the 200th Anniversary of
General Washington's Christmas night
crossing of the Delaware
and his victory at Trenton*

Ordering Deadline:
December 31, 1976

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Postage will be paid by

The Franklin Mint Collectors Society
THE FRANKLIN MINT
Franklin Center, Pennsylvania 19063



The men were in rags. Starving, unpaid, and short of food, clothing and ammunition. Furthermore, the enlistments of almost all those men were scheduled to expire just a few days later. So, without a decisive victory to restore their morale, the army would almost certainly melt away . . . taking with it any hope for a free America.

But Washington and his men won a dazzling victory at Trenton. And soon, the whole world knew it. Americans had shown that they could not only fight, but win. American morale skyrocketed, even among civilians, and recruiting for the Continental Army quickly became easier. France, encouraged by this sudden and unexpected triumph, moved closer to intervention in favor of the Colonies. General Washington—through his leadership and iron resolve—had saved the Continental Army and, in so doing, had almost surely saved the new United States of America.

Anthony Jones, the man chosen to sculpture this important medal, is an artist whose works are distinguished by fine detail and a total devotion to historical authenticity. Among his most notable works are several dealing with the American Revolution, including The Bicentennial Council of the Thirteen Original States' official ingots depicting the Battle of Saratoga and the British evacuation of Boston; and The American Revolution Bicentennial Administration's pewter plate commemorating the Battle of Bunker Hill.

A student of American history, and a collector in his own right, Jones personally owns several fascinating accouterments of Washington's Continental Army—and is himself a member of The Brigade of the American Revolution, a group whose objective is to re-create *in exact detail* the uniforms and armament of the Revolutionary regiments that fought in America's war for independence.

In fact, Anthony Jones—dressed as a soldier from The Fifth Pennsyl-



Contemporary engraving portrays the surrender of Hessian Col. Rahl at the Battle of Trenton.

vania Regiment of the Continental Line—was a participant last year in the reenactment of Washington's crossing of the Delaware at the site where the original crossing took place.

And Jones brought the revelations of that experience to bear, so that this important new work of medallic art captures both the substance and spirit of *Washington Crossing the Delaware*.

Recalling the reenactment, Jones said, "Our purpose was to relive as closely as possible the event just as it took place during the Revolution. As it happened, the day was cold, we had to crack the boats from the ice, and just before we pushed off into the river it started to snow. All this was just as it had been in 1776. I was in the lead boat with the man enacting the role of General Washington. And there we were—crowded in the boat, wearing Revolutionary uniforms and armed with the weapons of the period.

"All of this worked together to create a feeling of traveling back in time, and actually being present at that

moment in history. And it gave me a direct personal insight that has enabled me to capture both the 'feel' of the river and countryside, and the spirit of the event in this new medal."

Anthony Jones also prepared himself to sculpture the fighting at Trenton with thoroughness and painstaking attention to detail. He personally visited the restored Hessian barracks at Trenton and inspected the exact position where the small but effective American artillery pieces were set up, which prevented the Hessians from forming a line of battle in the town. His involvement can be measured by the fact that he sought out and purchased a uniform made to the authentic specifications of a Hessian grenadier of 1776, which served as a reference while sculpturing this historic battle scene.

To capture the full strength and quality of Jones' work, *Washington Crossing the Delaware* will be one of the largest medals ever struck by The Franklin Mint. It will measure 2 1/4" in

diameter, a size that permits the artist to work in exceptionally fine detail. And it will be minted with a superb Proof finish—with each medal individually struck from specially polished dies, so that Jones' dramatic sculpture stands out in bold frosted relief against a brilliant, mirror-like background.

The result will be both a significant work of art and a most important commemorative medal.

And Collectors Society Members may order this outstanding work in their choice of solid sterling silver, in solid bronze, or both.

The sterling silver Proof, moreover, will contain at least 1500 grains of solid sterling silver—making it one of the heaviest, as well as one of the largest Proof medals ever struck by The Franklin Mint. It will be issued in a display case specially designed to show both sides of the medal, and will be accompanied by a signed Certificate of Authenticity. The price for this superb silver medal is \$60, and there is an absolute limit of just one sterling silver Proof per collector.

The bronze Proof will also weigh 1500 grains. It will be issued in a special presentation case and will be accompanied by a signed Certificate of Authenticity. The price is \$15 per bronze medal and, in this case, normal quantity limits have been waived to permit Collectors Society Members to use it as a very special gift, if they desire to do so.

The Special Order Form that must be used to order *Washington Crossing the Delaware* is bound into this issue of the *Almanac*, opposite page 24. Please remember, however, that the medal may be ordered by Collectors Society Members *only*, and that the absolute deadline for submitting orders is December 31, 1976.

After all valid orders have been filled, the dies used to create this historic medal will be destroyed—and The Franklin Mint's *Washington Crossing the Delaware* Proof medal will never again be issued in any form. (6)



Sculptor Anthony Jones takes to the woods in a reenactment of the Battle of Trenton

Your Secretary reports

*An annual message to
Members of The Franklin
Mint Collectors Society*

Dear Member:

Before I begin my annual report to you on the activities of The Franklin Mint Collectors Society during 1976, I have a really exciting bit of news to announce to our Members.

When Society Members visit The Franklin Mint after Spring of next year, they'll find their way—by way of a newly installed elevator in the mint's executive annex—to a better and more beautifully decorated Members Club Room.

Extensive plans are now underway to decorate the new Club Room using our expanded line of exciting Collector Furniture—designed for the Franklin Mint collector. And Tim Carter, the mint's talented Design Director, promises all Members who visit the new "collectors living room"

a showcase of ideas on dramatic ways to decorate their own homes, using their Franklin Mint collections.

After seeing Tim's designer room-settings at the ANA Convention in New York last August, I'm sure the atmosphere in our new Club Room will be nothing less than spectacular! And I'm looking forward to greeting and chatting with all of you there. As plans for the Club Room progress, we'll keep you up-to-date through the pages of the *Almanac*.

And now for the business at hand.

During the year 1976, The Franklin Mint Collectors Society proudly maintained its long-standing role as the largest organized group of collectors in the entire world! And, once again, our Members have proven their dedication to collecting by their enthusiastic response to the Society's activities during the past year.

I'd like to outline a few of the activities that brought me the greatest sense of sharing with our Members.

Hawaiian Holiday '76 From April 30 through May 11, 1976, more than 260 Members and their guests took part in a fun-filled eleven-day tour of America's 50th state. And there—amid sun, surf and sightseeing—our Members shared not only the exotic tropical setting, but also the reward of traveling with old and new friends who have a common bond—collecting. All of those who took part in the adventure, including the Collectors Society staff, agreed it was our best trip ever.

ANA Summer Seminar On July 4th, 43 young collectors from 41 states across the nation gathered for the eighth annual Summer Seminar of the American Numismatic Association held at ANA headquarters in Colorado Springs, Colorado. These young collectors, ranging in age from 12 to 17, attended the week-long seminar as winners of special all-expense paid Bicentennial scholarships provided by The Franklin Mint.

Although the scholarships were not actually Society sponsored, the letters of thanks received from the enthusiastic youngsters who attended the seminar reaffirmed the Society's goal to involve our young collectors even more deeply in our Society's activities.

ANA Convention During the last week in August, thousands of Members of the Collectors Society joined The Franklin Mint in New York City at the American Numismatic Association's 85th—and biggest, best and most exciting—Anniversary Convention. And what a convention it was! For it combined the fun of New York City with an endless stream of exciting collector activities—not the least of which was The Franklin Mint's display of collectibles and its new exclusive line of Collector Furniture. On a more personal note, the ANA Convention is always one of my favorite collecting experiences of the year. It gives me a lovely opportunity to talk with old friends—plus a chance to meet new ones. It always seems there's a Franklin Mint Collectors Society Member around every corner!

Benefits of membership in the Society this year brought yet another upgrading of maximum insurance coverage by Lloyd's of London—insurance that is made available exclusively to Franklin Mint Collectors Society Members to protect their collections of Franklin Mint issues.

The new standard limit is \$60,000, an increase of \$10,000 above the old maximum, and is applicable to all policies that became renewable on July 1, 1976, or thereafter.

In addition, Lloyd's reduced the level of Members' self-insurance liability under new or renewed policies from 10 percent to 5 percent. Thus, Members can now claim a maximum of 95 percent—rather than 90 percent as previously—of the value of any covered item lost or damaged as the result of an insured peril.

This special insurance coverage is designed to protect Members from



Dorothy Hayden

loss by theft, fire or other covered causes of any work of art acquired from The Franklin Mint or any of its affiliates.

Members who have not taken advantage of this important benefit of membership in the Society can obtain additional details by writing to:

Franklin Mint Collectors
Society Insurance
c/o Frank B. Hall & Co.
of New York, Inc.
261 Madison Avenue
New York, NY 10006

The very popular annual gift for Members this year was a richly ornamented Collector's bookmark of genuine leather bearing the portrait of Benjamin Franklin. As always, each Member received the unique membership card containing a special medal bearing Gilroy Roberts' world-famous portrait of Franklin. Without giving away any secrets, I'd like to say that the annual gift for 1977 is sure to find a special place on any Collector's desk. You'll hear more about that in the weeks ahead.

Throughout 1976, the pages of The Franklin Mint *Almanac*, the monthly magazine published exclusively for the Collectors Society, continued to bring Members advance information concerning important new works of art created by The Franklin Mint. Other *Almanac* articles took Society Members "behind the scenes" at The Franklin Mint to provide them with extra insight into the creation of outstanding collectibles offered by the mint and its affiliates.

Some of the highlights from the pages of the *Almanac* in 1976 were:

An exclusive *Almanac* interview with Leon Uris, whose best-selling novel, *Trinity*, was the first book issued by the Franklin Library's First Edition Society. A background story on how The Franklin Mint acquired "The Hunter" by Pablo Picasso. A visit by *Almanac* Editor Bud Henry to James Wyeth's Summer retreat on Monhegan Island, Maine. An exclusive article by the noted historian and

artist Peter Jackson, who created the charming *Cries of Olde London* pewter figures. A rare interview—at his home in Stockbridge, Massachusetts—with America's best-loved artist, Norman Rockwell. And a travel odyssey to Egypt by Franklin Mint Vice President Henry Broido, Jr. during the extensive negotiations required to create *The Golden Treasures of Ancient Egypt* collection.

Of course, throughout the year many Franklin Mint issues were created and offered exclusively to Members of the Collectors Society through the pages of the *Almanac*—*The Love Token Medal*; first edition Proof Sets of *The Genius of Thomas Jefferson* collection; the only Proof edition of *The El Greco Apostle Portraits*—just to name a few.

Most recently, Members learned of the creation of the Society's own 1,000-grain solid gold Proof ingot. This impressive work bears the sculptured bust of Benjamin Franklin and was offered exclusively to Collectors Society Members.

All in all, the year 1976 was exciting, hectic and above all rewarding for all of us on the Collectors Society staff. We've had the opportunity to meet or correspond with many of you—and each time we do, we understand just that much more about your collecting interests and what the Society can do to make collecting more enjoyable for you personally.

The Franklin Mint Collectors Society is your organization. And we welcome your suggestions on ways we can be of even more service to you in the year ahead. Please let us hear about your ideas.

Now, I'd like to wish each of you and your families a most joyous holiday season and a healthy and prosperous 1977.

Respectfully,



Dorothy Hayden
Secretary



F-L-A-S-H!

Collectors Cruise '77

There's been a change in plans—but our next Society cruise is going to be bigger, better, longer—and less expensive!

THREE has been an unavoidable but decided *change for the better* in our plans for The Franklin Mint Collectors Society "Collectors Cruise '77!"

The original cruise—the one that was announced in last month's *Almanac*—was scheduled to depart on April 23, 1976, from Port Everglades, Florida. Well, it won't. The original cruise ship was to be the *T.S.S. Fairwind*. Now, it's not. The original cruise itinerary called for Collectors Society Members and their guests to visit five ports of call in the Caribbean Sea. Well, they won't. The original cruise was to last 11 days. Well, that's off.

Instead . . . !!

Our *new* cruise schedule calls for us to depart on May 7, 1977, from Los Angeles, California. We'll be sailing in the *T.S.S. Fairsea*, a 25,000-ton luxury liner that is *identical in every detail* to her sistership, the *T.S.S. Fairwind*.

Our new itinerary calls for us to visit *six* ports of call—two in the Pacific, three in the Caribbean and one in the Atlantic—plus a daylight passage through the Panama Canal. And our new Collectors Cruise '77 will last 14 days—two full weeks!

And that's not all! The fare for the new, longer, more exciting cruise will cost you *not one penny more* than the originally scheduled 11-day cruise. In fact, you'll be saving money! Because, through special arrangements with Alumni Holiday, Inc.—the travel agency responsible for all cruise arrangements—your economy class air fare between any one of 150 American and Canadian cities and the city of Los Angeles, *plus* your return from San Juan, Puerto Rico, back to the mainland is now absolutely **FREE!**

And if all that's not a change—in fact, a whole *lot* of changes—for the

better, we don't know what is.

O.K., you're probably wondering—why the change? There's a very simple—and, as far as we're concerned, fortuitous—reason. The *T.S.S. Fairwind* was scheduled for her annual maintenance call at drydock *before* our original April 23 sailing. However, because of overcrowding in East Coast shipyards, her drydocking date had to be delayed until a ten-day period that coincided with our original cruise.

But her sistership, the *T.S.S. Fairsea* has already completed her annual overhaul—and she'll be waiting and ready to go when we arrive in Los Angeles on May 7th.

And what a cruise this is going to be! Read on!

In fact, this isn't *just* a cruise, because your free air transportation to Los Angeles—that modern "City of the Angels"—can be booked for arrival *before* our cruise date. That means you can take advantage of this free trip to Los Angeles to take in the sights of Hollywood or as much of beautiful Southern California as time permits. (Arrangements for advance air travel can be made directly with Alumni Holiday, Inc., at the time you make your cruise reservations.)

Then, at 5 P.M. on Saturday, May 7th, the *T.S.S. Fairsea* will sail from the Port of Los Angeles into the deep blue waters of the Pacific and on to our first port of call...

Monday, at 1 P.M., your luxury cruise ship will dock in the picturesque port of Cabo San Lucas, Mexico, after steaming for a day-and-a-half along the wild and adventurous coast of Baja California.

Cabo San Lucas is, in fact, right on the tip of Lower California and is considered one of the world's greatest fishing spots for marlin, dolphin, yellowtail, sailfish, swordfish, roosterfish and even manta rays. Along with fishing, there are lush beaches and beautiful coves that once harbored pirates, plus, for a bit of local color, whale-watching. All in all, four hours of fun and sightseeing before the *T.S.S. Fairsea* weighs anchor and departs Cabo San Lucas at 5 o'clock Monday afternoon.

Wednesday, at 8 A.M., and you awaken to find your luxurious floating hotel at anchor off one of the world's truly glamorous resorts—Acapulco, Mexico. Veterans of the 1973 Collectors Society trip to Mexico will remember entering Acapulco on that tour from the landside. The view from the Pacific is infinitely more

breathtaking!

Acapulco has earned its reputation as a posh jet-set vacation spot by offering an almost idyllic setting in which to swim, sun, fish, sail and shop—not forgetting the exciting nightlife in the city's many clubs, restaurants and hotels.

First of all, there are more than 20 gorgeous, palm-lined beaches—all of them easily reached from the center of the city. The "morning beaches" are located at *Caleta* and *Caletilla* ("cove" and "little cove"), while the "afternoon beaches" are at *Hornos* and *Hornitos* ("oven" and "little oven"), so named because that's the time of day the sun is at its hottest. *Revolcadero* ("rollover") is the surfer's paradise, as well as the location of several of Acapulco's most luxurious resort hotels. Finally, there are *Pie de la Cuesta* ("foot of the hill"), which is best known for its romantic sunsets, and *La Roqueda* ("rocky place"), sought out by bathers for its quiet seclusion.

The city of Acapulco itself is secluded—cut off from the Mexican interior by high mountains—but quiet it is not!

After a morning of sun bathing and swimming, the afternoons are perfect for golf and tennis on championship courses and courts. Or, for those who

prefer spectator sports, some of the world's greatest bullfighters perform at the *Plaza de Toros*.

A moonlight stroll along one of Acapulco's beaches—after an evening of dancing to tropical rhythms—is a "must" before returning to the *T.S.S. Fairsea* for a midnight departure for the Panama Canal.

Sunday at 7 A.M., and we've arrived at Balboa in the Gulf of Panama, off the Pacific entrance to the Panama Canal. Although no stops are scheduled in the Canal Zone, the daylight passage through the 50.72 miles of channels, cuts and locks in the Canal will provide fascinating vistas of green tropical forests, as the *T.S.S. Fairsea* eases her way along our 10-hour journey to the Caribbean Sea.

Interestingly, when we emerge from the Canal at Cristobal at 5 o'clock Sunday evening, we will actually be lying 27 miles further west than when we entered it. That's because the Panama Canal runs from the southeast to the northwest as it bisects the Isthmus.

During the next five-and-one-half days, the *T.S.S. Fairsea* will follow a counterclockwise course across the southern Caribbean, before swinging north to skirt the Grenadines, glide past the Windwards and make for the Greater Antilles—and our last port of call at San Juan, Puerto Rico.

In the course of our leisurely loop around the Caribbean, we'll make port at three of the stops listed in the "Collectors Cruise '77" story that appeared in last month's issue of the *Almanac*. During that part of the cruise, we'll spend a total of two days and nine hours sightseeing, shopping and having fun in Willemstad, Curaçao; Caracas, Venezuela, and Charlotte Amalie, St. Thomas, the U.S. Virgin Islands.

Finally, at 8 A.M. on Saturday, May 21, 1977—14 wonderful days after we embark at Los Angeles—the *T.S.S. Fairsea* will arrive at San Juan, Commonwealth of Puerto Rico, the last stop on "Collectors Cruise '77."



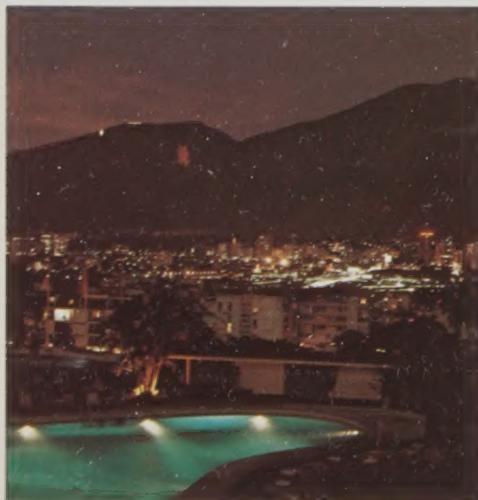
The wave-sculptured coast of Cabo San Lucas on the tip of Baja California.

Collectors Society Members are reminded that, as with an early arrival in Los Angeles, they and their guests may elect to enjoy an extended stay in San Juan and book a delayed jet flight home by making special arrangements with Alumni Holidays, Inc. Naturally, all Members and their guests must bear their own expenses during any extra time spent in Los Angeles before May 7 or for a stay in San Juan beyond May 21.

Collectors Society Members can learn more about our bigger and better "Collectors Cruise '77" by calling Ms. Connie Rubin of Alumni Holidays, Inc., on their Toll-free number: 800-261-4446. Or, use the postage-paid reply envelope for the cruise inserted into the November issue of the *Almanac*. Or, if the envelope has been misplaced, simply write to Alumni Holidays, Inc., 11 East Adams Street, Chicago, Illinois 60603. In any case, a full-color brochure and complete information will be forwarded to you—without any obligation, of course.

A final word. One thing about "Collectors Cruise '77" has *not* changed. And that is the opportunity to meet old and new friends who share your interest and enjoyment in collecting and to take part in all the many collector-related cruise activities planned by the Society's staff. All this on what promises to be our best collectors' cruise ever.

Do come along and join in the fun.



Caracas at night glitters like a jewel.

Your Franklin Mint Representatives' Datebook

Your FM Representatives' Datebook

Following are meetings and other events at which Franklin Mint Representatives will appear during December and January. Members and their guests are invited to visit our representatives at the scheduled shows and inspect the displays. Usually, there is no admission charge or a very nominal one. Representatives are available to coin clubs and service organizations for speaking engagements. However, because of the demands on their time, they cannot travel long distances unless they have several meetings in the same area. Members wishing to discuss representatives' engagements should call Mrs. Kathleen Miller at (215) 459-6120 for further details. Members who wish to attend particular meetings and require additional information should write to Collector Relations, The Franklin Mint, Franklin Center, Pennsylvania 19091.

December 10-12

Dan Harley
Blue Ridge Numismatic
Association Convention
Civic Coliseum
Knoxville, Tennessee

December 17-19

Dan Harley
Camden South Carolina Coin Show
Recreation Center
U.S. Highway 1 South
Camden, South Carolina

December 18-19

Ed Quagliana
Southern New England Coin and Stamp Show
Hartford Civic Center
Civic Center Plaza
Hartford, Connecticut

January 7

Ralph "Curly" Mitchell
Orange County Shrine Club
12 noon to 2 p.m.
Revere House Restaurant
900 West 1st Street
Tustin, California

January 11

Ralph "Curly" Mitchell
Downey Rotary Club Meeting
12 noon to 2 p.m.
Rio Honda Country Club
Old River School Road
Downey, California

January 16

Ralph "Curly" Mitchell
San Bernardino County Coin Club Show
10 a.m. to 5 p.m.
San Bernardino Convention Center
2nd and "E" Streets
San Bernardino, California

January 18

Ralph "Curly" Mitchell
Verdugo Hills Coin Club Meeting
7:30 p.m. to 9:30 p.m.
Tujunga Masonic Hall
7216 Valmont
Tujunga, California

January 22

Ed Quagliana
West Goshen Lions Club Meeting
8 a.m. to 10 a.m.
Treadway Inn
West Chester, Pennsylvania

January 22-23

Dan Harley
Tri Lakes Coin Club Show
Convention Center
Hot Springs, Arkansas

January 28-30

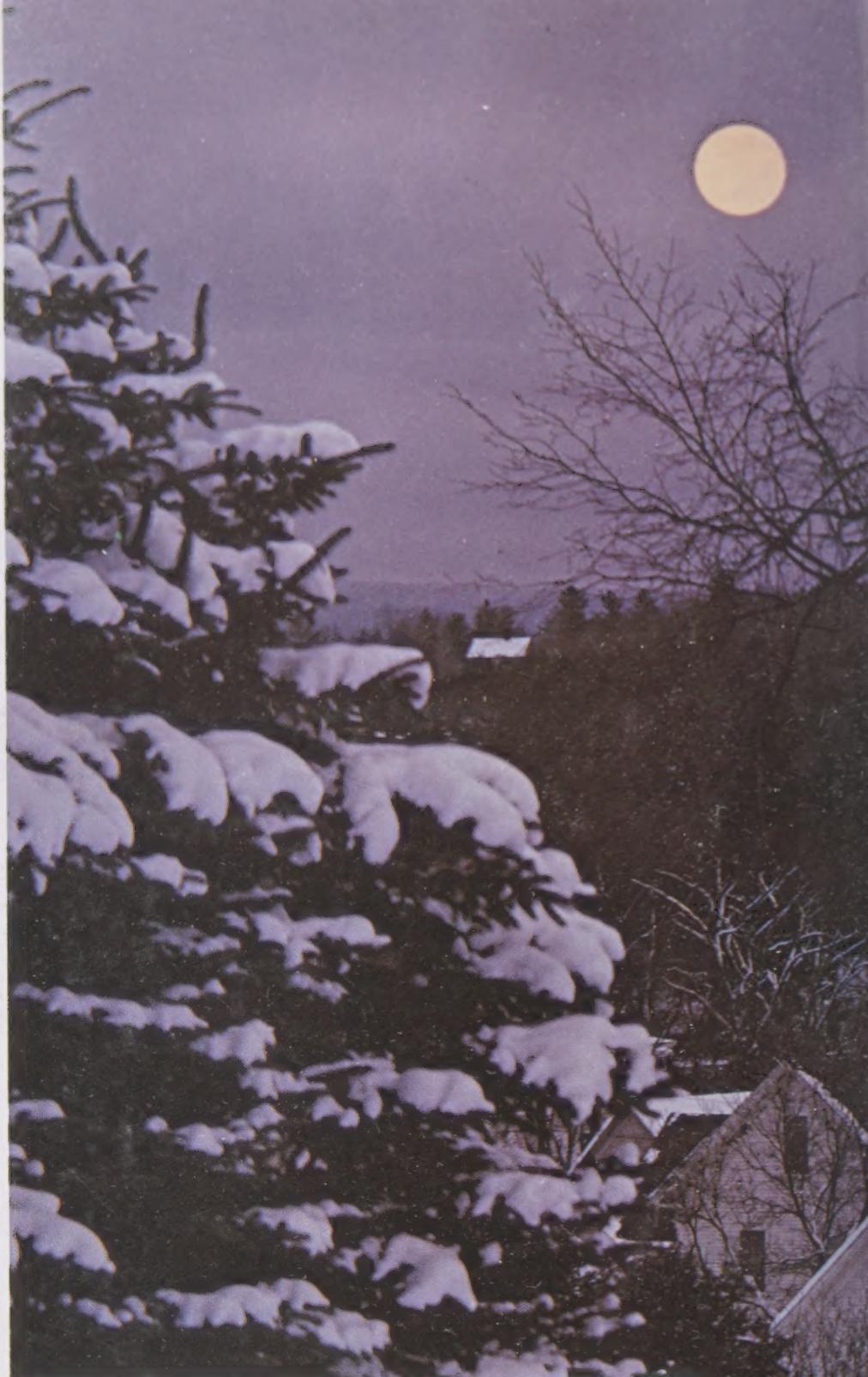
Dan Harley
Greater Houston Coin Club Show
Shamrock Hilton Hotel
Houston, Texas

January 29

Ralph "Curly" Mitchell
Orange County Coin Club
7:30 p.m. to 9:30 p.m.
Knott's Berry Farm
Buena Park, California

January 29-30

Ed Quagliana
International Coin Club 14th
Annual Convention
Civic Center
El Paso, Texas



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